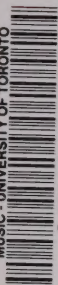


MUSIC - UNIVERSITY OF TORONTO



3 1761 03410 1204

MacDowell, Edward  
Fireside tales

M  
24  
M14  
op.61  
1902







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*D. M. Macdowell*



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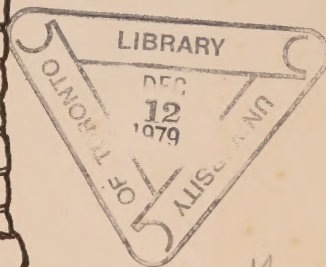
TO  
Mrs. Seth Low.



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M  
24  
M14  
Op. 61  
1902

What is at  
the end of the road?  
at the end of the road -  
the end of the road.



## AN OLD LOVE STORY.

EDWARD MAC DOWELL.

Op. 61. No. 1.

Simply and tenderly. (♩ = about 56.)

*p*

*With pedal.*

*accomp.*

*pp*

*very softly*

*mf*

*p*

*ppp*  
*accomp. as soft as possible*

*dim. slightly ret. -*

*pp*

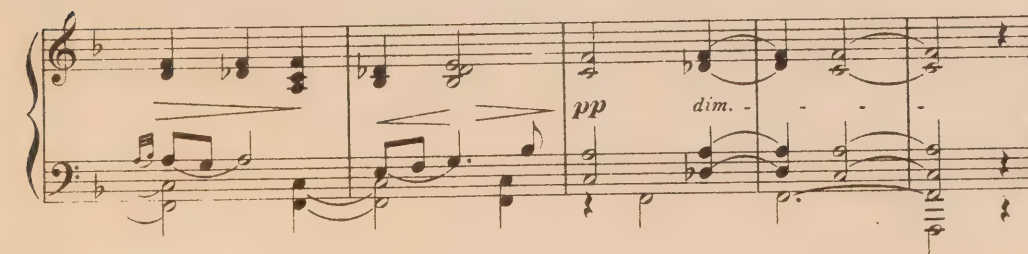
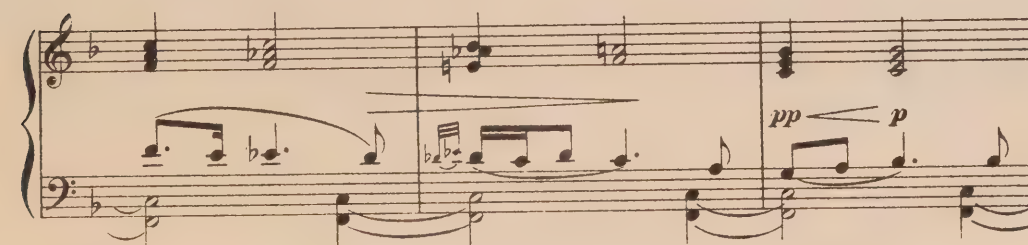
*p* *increase*

*f* *very marked*

*slightly ret.*

The musical score is written for piano and consists of five systems of staves. The first system has two staves (bass and treble) with a key signature of three flats and a common time signature. The second system also has two staves with the same key signature. The third system has two staves with a key signature of three flats and a common time signature. The fourth system has two staves with a key signature of three flats and a common time signature. The fifth system has two staves with a key signature of three flats and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.





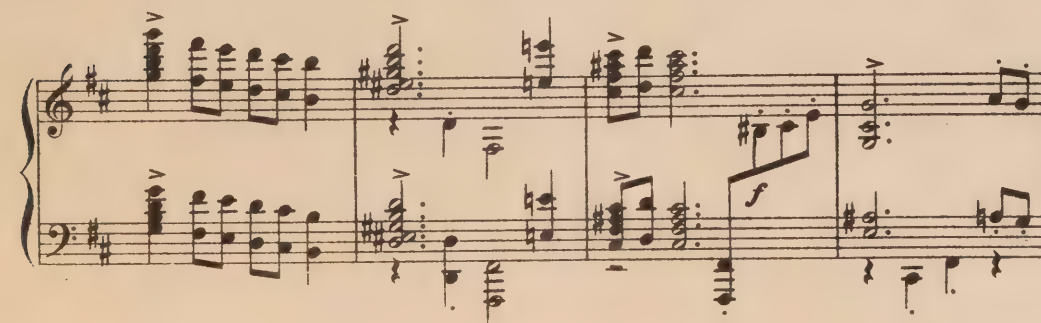
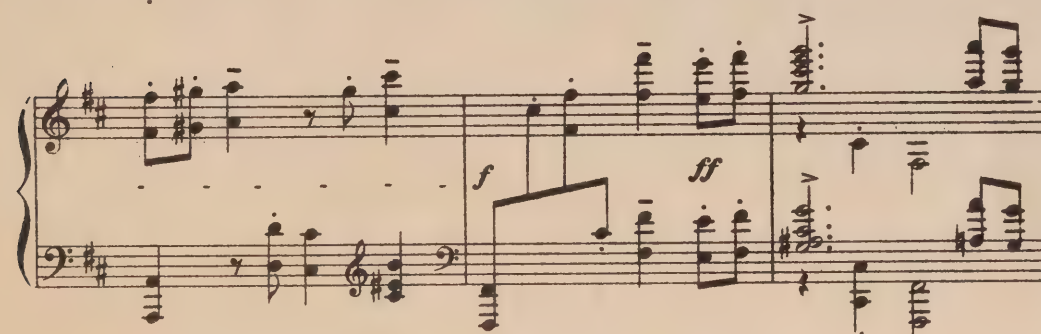
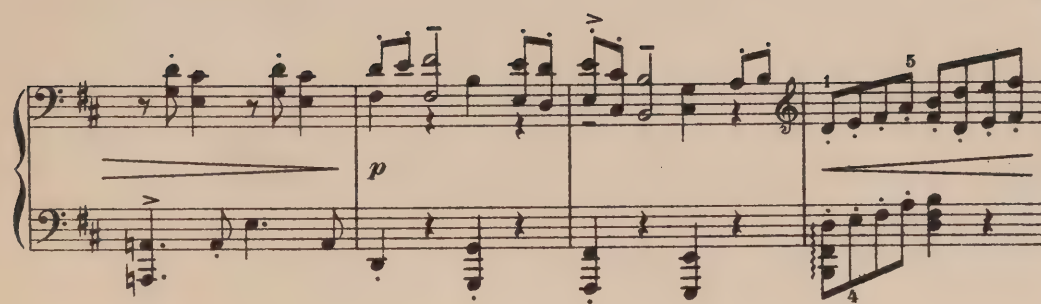
# OF BR'ER RABBIT.

EDWARD MAC DOWELL.  
Op. 61. N<sup>o</sup> 2.

With much spirit and humor. (♩ = about 84.)

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo/mood is indicated as 'With much spirit and humor. (♩ = about 84.)'. The first system is marked *p* and *lightly*. The second system includes triplets and is marked *p*. The third system includes a forte *f* section and returns to *p*. The fourth system is marked *p*. The fifth system continues the piano accompaniment. The score features various musical notations including slurs, ties, and fingerings.





The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4.

The first system shows a melodic line in the treble staff with a slur and a fermata, and a bass line with a triplet of eighth notes (7, 6, 3) and a triplet of eighth notes (1, 3, 8). The second system features a long slur in the treble staff and a bass line with a triplet of eighth notes (1, 1, 1) and a triplet of eighth notes (1, 1, 1). The third system has a treble staff with a slur and a fermata, and a bass line with a triplet of eighth notes (1, 2, 1) and a triplet of eighth notes (1, 2, 1). The fourth system shows a treble staff with a slur and a fermata, and a bass line with a triplet of eighth notes (1, 2, 1) and a triplet of eighth notes (1, 2, 1). The fifth system has a treble staff with a slur and a fermata, and a bass line with a triplet of eighth notes (1, 2, 1) and a triplet of eighth notes (1, 2, 1).

Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, slurs, and fermatas.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a series of chords marked with 'x'. Bass staff features a melodic line with slurs and a triplet. Dynamics include *ff* (fortissimo).

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a series of chords marked with 'x'. Bass staff features a melodic line with slurs and a triplet. Dynamics include *fff* (fortississimo).

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a series of chords marked with 'x'. Bass staff features a melodic line with slurs and a triplet. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a series of chords marked with 'x'. Bass staff features a melodic line with slurs and a triplet. Dynamics include *ff* (fortissimo). The instruction "as swiftly as possible" is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, and a series of chords marked with 'x'. Bass staff features a melodic line with slurs and a triplet. Dynamics include *pp* (pianissimo), *no retard.* (no retardation), and *ff* (fortissimo). The instruction "styly" (stylized) is written above the treble staff.

## FROM A GERMAN FOREST.

EDWARD MAC DOWELL.  
Op. 61. No. 3.With deep feeling, dreamily. ( $\text{♩}$  = about 40.)

*pp*

*With pedal*

*ppp as heard from afar*

*p*

*l.h.*

*ppp*

*p*

*pp*

*p*



First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The first measure is marked *pp* (pianissimo). The second measure has a crescendo hairpin. The third measure is marked *increase*. The system ends with a repeat sign.

Second system of the musical score. It continues the grand staff. The first measure is marked *steadily stronger and faster*. The system ends with a repeat sign.

(♩. = about 69.)

Third system of the musical score. It continues the grand staff. The first measure is marked *ff* (fortissimo). The second measure is marked *f* (forte). The system ends with a repeat sign.

Fourth system of the musical score. It continues the grand staff. The first measure is marked *mf* (mezzo-forte). The second measure is marked *dim.* (diminuendo). The third measure is marked *pp* (pianissimo). The system ends with a repeat sign.

Fifth system of the musical score. It continues the grand staff. The first measure is marked *l.h.* (left hand). The second measure is marked *ppp* (pianississimo). The system ends with a repeat sign.

(♩ = about 50.)

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melody with a triplet of eighth notes in measure 3. The lower staff provides harmonic accompaniment. The dynamic marking *pp* is present, along with the instruction *like men's voices*.

Second system of musical notation, measures 5-8. The melody continues with various intervals and rests. The lower staff accompaniment includes some measures with double bar lines and repeat signs.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked *slightly ret.* and *pp*. Measure 11 has a *p* marking. The upper staff includes a triplet of eighth notes in measure 10. The lower staff continues the accompaniment.

Fourth system of musical notation, measures 13-16. The upper staff features a melodic line with a triplet of eighth notes in measure 14. The lower staff accompaniment includes a *pp* marking in measure 13.

Fifth system of musical notation, measures 17-20. The upper staff continues the melody. The lower staff accompaniment includes a *pppp* marking in measure 19. The system concludes with a double bar line.



## OF SALAMANDERS.

EDWARD MAC DOWELL.  
Op. 61. No. 4.

As delicately as possible. (♩. = about 50.)

The musical score is written for piano and consists of five systems. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The tempo/mood instruction is 'As delicately as possible. (♩. = about 50.)'. The first system begins with a piano (ppp) dynamic and a 'With pedal' instruction. It features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The second system includes a 'slightly ret.' (slightly retarded) instruction and a piano (pp) dynamic. The third system includes a 'dim.' (diminuendo) instruction and a piano (p.) dynamic. The score is characterized by delicate, flowing lines with many slurs and fingerings indicated throughout. The final system concludes with a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand.

This page contains five systems of musical notation for piano, written in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The notation is complex, featuring numerous triplets, slurs, and dynamic markings.

- System 1:** The first system shows a series of triplets in both the treble and bass staves. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The music is marked with a crescendo hairpin.
- System 2:** The second system begins with the instruction "slightly ret." (slightly retarded) and "mp" (mezzo-piano). It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music is marked with a crescendo hairpin.
- System 3:** The third system continues the complex fingerings with triplets and slurs. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The music is marked with a crescendo hairpin.
- System 4:** The fourth system features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music is marked with a crescendo hairpin.
- System 5:** The fifth system continues the complex fingerings with triplets and slurs. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The music is marked with a crescendo hairpin.



This page contains five systems of musical notation for piano. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system consists of two staves with complex melodic lines in the right hand, featuring many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. The second system continues the melodic development in the right hand, with a dynamic marking of *p* (piano) appearing. The third system shows a more active left hand with sixteenth-note patterns. The fourth system features a right hand with a mix of eighth and sixteenth notes. The fifth system concludes the page with a final chord in the right hand marked *ppp* (pianissimo) and a sustained bass line in the left hand.

## A HAUNTED HOUSE.

Mysteriously. ( $\text{♩}$  = about 46.)EDWARD MAC DOWELL.  
Op. 61. No. 5.

*pp* very dark and sombre

*pp*

With two pedals

leave 2<sup>d</sup> ped.

increase -

steadily -

*ff* *dim.* *p*

increase

*ff*

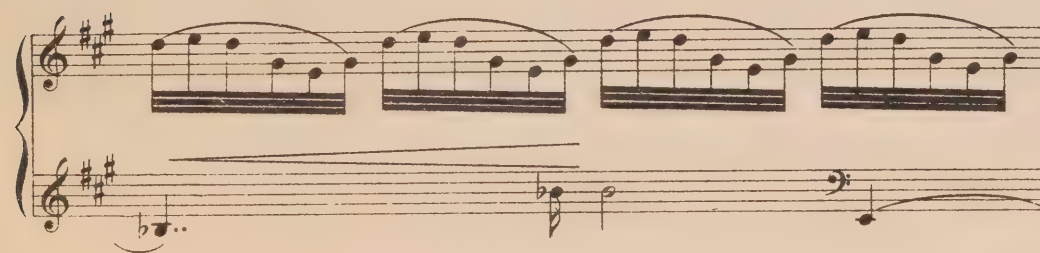
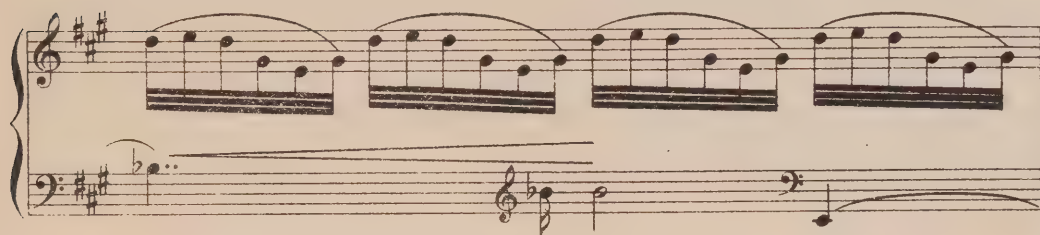
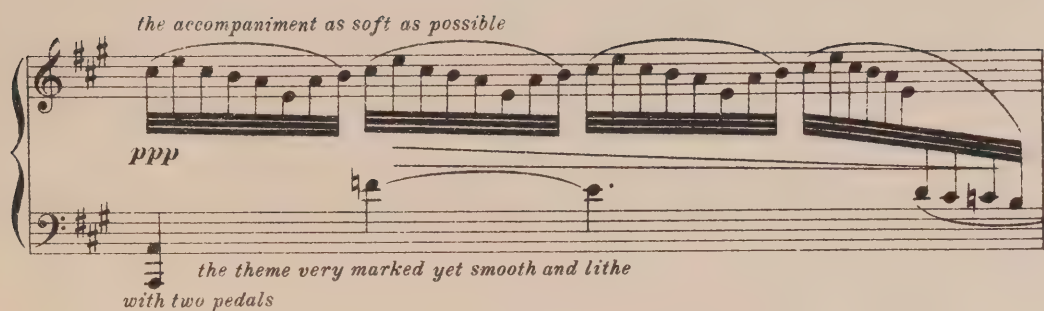
gradually - - - diminish -

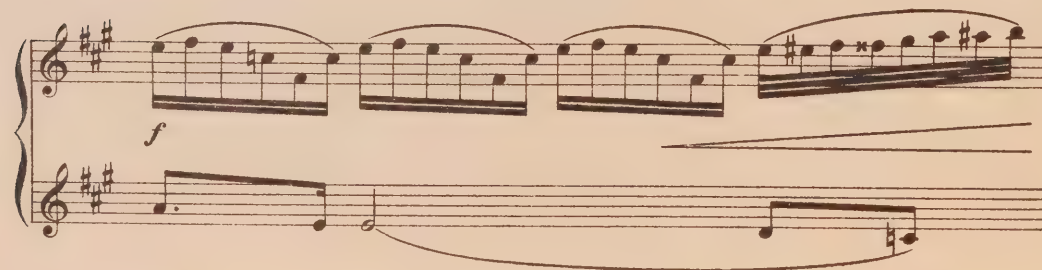
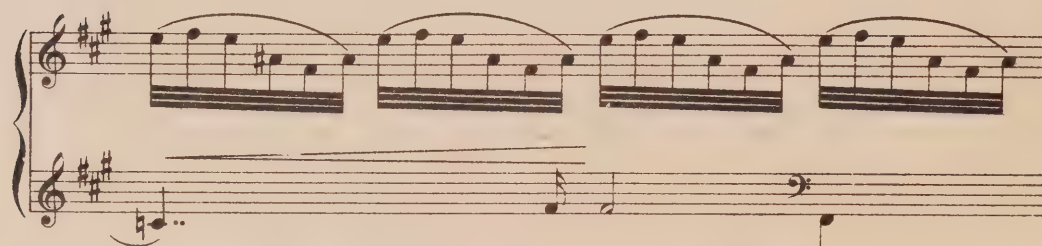
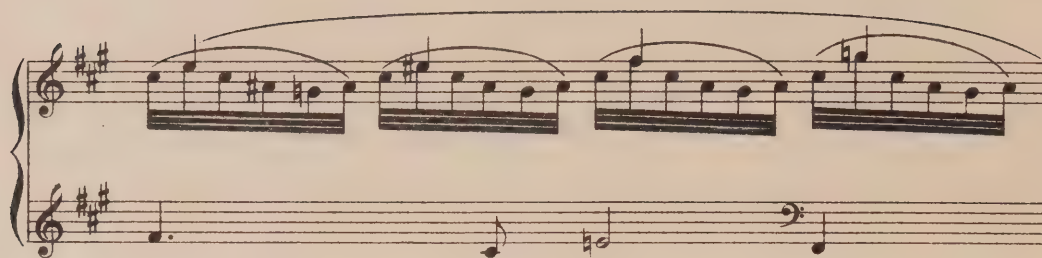


*the accompaniment as soft as possible*

*ppp*

*the theme very marked yet smooth and lithe  
with two pedals*







First system of musical notation. The right hand (treble clef) begins with a *ff* (fortissimo) dynamic and a triplet of eighth notes. The left hand (bass clef) plays a continuous eighth-note accompaniment. The system concludes with the instruction *impetuously*.

Second system of musical notation. The right hand continues with chords and single notes, marked with a *ff* dynamic. The left hand maintains its eighth-note accompaniment. The system ends with the instruction *dim.* (diminuendo).

Third system of musical notation. The right hand features a melodic line with a crescendo hairpin leading to a *pp* (pianissimo) dynamic. The left hand continues with the eighth-note accompaniment. The instruction *steadily soft and somewhat vague* is written across the system.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand's accompaniment is marked with the instruction *becoming gradually slower and softer to the end*. The system concludes with the instruction *with 2<sup>d</sup> ped.* (second pedal).

Fifth system of musical notation. The right hand plays a series of chords and single notes. The left hand continues with the eighth-note accompaniment. The system ends with a final chord in the right hand.

## BY SMOULDERING EMBERS.

EDWARD MAC DOWELL.  
Op. 61. N<sup>o</sup> 6.

Musingly. (♩ = about 52.)

*p*

*Accomp. very softly.  
With ped.*

*pp*

*f* *p*



*right hand very softly*

*f*

*slightly ret. - - -*

*p*

*pp*

*p* *pp* *ppp* *l.h.*

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